

harmonia-uitgave

andré campra

(1660 - 1744)

in convertendo

pseaume cxxv

(dr. hans van dijk)



MIXED CHOIR, SOLI, ORCHESTRA AND ORGAN

André Campra: In convertendo

VOORWOORD

André Campra werd geboren omstreeks 1 december 1660 in Aix-en-Provence. Na zijn priesterwijding in 1678 bekleedde hij aan verschillende kerken het ambt van kapelmeester, van 1694 tot 1700 aan de "Notre-Dame" in Parijs. In 1723 werd hij kapelmeester aan het hof en deze post behield hij tot aan zijn pensionering in 1735. Hij overleed op 29 juni 1744 in Versailles. Campra werd in zijn tijd vooral gevierd om zijn opera's waarin hij aansluit bij de stijl van Lully. Van zijn talrijke werken is tot op heden nog maar een klein gedeelte gepubliceerd.

Het psalmmotet "In Convertendo" werd in 1703 voor het eerst gepubliceerd in het derde deel van een aan Campra gewijd "Recueil des motets", gedrukt op de persen van de gerenommeerde firma Ballard te Parijs. Waarschijnlijk is het werk omstreeks 1700 ontstaan. Het was Campra's eerste kerkelijke kompositie in grote bezetting. Het werk moet in die dagen zeer populair zijn geweest aangezien het keer op keer herdrukt werd. Kort voor zijn dood heeft de komponist het vrij ingrijpend omgewerkt en de bezetting gereduceerd.

Onze uitgave is een transcriptie van de Ballard-uitgave van 1703. Toevoegingen die niet in de bron staan worden tussen haakjes geplaatst. De bron is zeer nauwkeurig waar het de noten betreft, echter staan in de becijfering van de orgelpartij een aantal drukfouten en verkeerde plaatsingen van cijfers onder de noten die in onze uitgave stilzwijgend zijn verbeterd. Een kruis, mol of herstellingsteken geldt in de bron steeds voor één noot, in een moderne uitgave is het nodig deze voor volgende noten in dezelfde maat opnieuw te noteren, zoals bijvoorbeeld gebeurd is in maat 72 van n° III, 2e viool: herstellings-teken vóór de laatste noot. Ook deze tekens zijn stilzwijgend aangevuld. De volgende bijzondere gevallen zijn te vermelden:

n° IV, maat 32, de laatste noot: becijfering geeft een mol, daarom is deze ook in de zangstem toegevoegd. Analoog maat 64.

n° VII, maat 77, 5e achtste in bas en continuo: mol toegevoegd; becijfering en 1e noot sopraan geven herstelde b'.

n° II, maat 40, orgel: de akkoordverbinding met tritonius b/es' is volgens de becijfering maar ongebruikelijk voor die tijd. Wordt de es' hersteld tot e' dan ontstaat een nieuwe akkoordverbinding die ongebruikelijk aandoet.

De verschillende partijen, door Campra in 8 verschillende sleutels genoteerd, zijn in de thans gebruikelijke notatie overgebracht. Alle versieringen zijn uitgeschreven uitgezonderd die waar de komponist volstaat met het teken "+"; voor de oplossing van dit teken bestaan

geen vaste regels. In dit geval is het feit dat er een versiering moet komen belangrijker dan de vraag welke versiering dit moet zijn.

Verder is de orgelpartij in deze uitgave geheel volgens de becijfering uitgewerkt. Opzettelijk is deze zo eenvoudig mogelijk gehouden. Het is bekend dat in Campra's tijd de stemvoeringen veel vrijer waren, soms zelfs tot zelfstandige tegenstemmen konden uitgroeien; aan de hand van de hier genoteerde akkoorden zal een goede continuo-speler de juiste weg gemakkelijk vinden terwijl de dirigent die aan simpele akkoorden de voorkeur geeft geen enkele moeilijkheid ondervindt.

Enkele praktische wenken, in praktijkervaring opgedaan:

Wellicht geldt de toevoeging "et de hautbois" bij de violen in koor V ook voor de "Prélude" en de beide andere koren. Waar de omvang van het instrument overschreden wordt kan gepauzeerd, resp. geokta-veerd worden. In de "Prélude" heb ik de hobo's en fagotten laten zwijgen vanaf maat 8, 2e tel tot en met maat 10, 1e tel en vanaf maat 12, 2e tel tot maat 16, 2e tel met een opmaatfiguur van een zestiende in hobo 1 en viool 1. In koor V heb ik van alle uit 6 achtste noten bestaande figuren (maat 90 e.v.) de eerste twee noten gepunteerd laten spelen.

In n° VI, maat 43, geeft Campra's aanwijzing "toutes les basses" geen erg bevredigend resultaat: de baslijn wordt hier te zwaar. Ik heb deze passage door solo-cello met orgel laten spelen, de ritornellen door 4 solo-violen en alten.

Men diene steeds voor ogen te houden dat deze partituur zoals Campra hem noteerde slechts een "geraamte" is dat verdere instrumentale verdubbelingen (fluiten, engelse hoorns, etc.) heel goed kan verdragen, zoals trouwens ook blijkt uit de bewerking - hierboven genoemd - die hij zelf vervaardigde en waarbij de gehele baritonpartij in het koor werd vervangen door fagot. Deze zaken werden door de 18e-eeuwer blijkbaar even onbevangen geaksepteerd als de vele "open kwinten" (bijv. n° VII, maat 79, 1e viool en continuo) die in dit werk voorkomen.

Rest mij mijn hartelijke dank uit te spreken aan mijn vriend en oud-leermeester Harry Mayer voor zijn hulp bij het uitwerken van de orgelpartij en aan mijn geachte collega Dr. Alfons Annegarn voor zijn medewerking en toestemming het exemplaar van de kostbare Ballard-druk uit de bibliotheek van het Instituut voor Muziekwetenschap te Utrecht te mogen gebruiken om deze uitgave te kunnen verzorgen.

Voerendaal, mei 1982

Dr. Hans van Dijk

PREFACE

André Campra was born on about 1st December 1660 in Aix-en-Provence. After his ordination in 1678 he held the post of director of music at various churches, including the Notre Dame, Paris, from 1694 till 1700. He became director of the Chapel Royal in 1723 and held this post until his retirement in 1735. He died at Versailles on 29th June 1744. In his time Campra was particularly celebrated for his operas modelled on the style of Lully. Until now only a small amount of his numerous works have been published.

The psalm motet "In Convertendo" was first published in 1703 in the third volume of a "Recueil des motets" devoted to Campra and printed on the presses of the well-established firm of Ballard, Paris. The work was probably composed in about 1700. It was Campra's first sacred composition scored for large forces. The work must have enjoyed great popularity at the time in view of the fact that it was reprinted time and time again. Shortly before his death the composer revised it fairly radically and reduced the scoring.

Our edition is a transcription of the Ballard edition of 1703. Additions which are not in the source have been placed in brackets. As far as the notes are concerned the source is particularly exact; in the figured bass part for the organ, however, there are a number of printing errors, and figures placed incorrectly under the notes, which have been tacitly corrected in our edition. In the source a sharp, flat, or natural sign applies to only one note; in a modern edition it is necessary to write them again for other notes in the same bar, as has been done for example in bar 72 of no. III, 2nd violin: natural sign before the final note. These signs too have been tacitly supplemented. The following exceptional cases may be mentioned:

No. IV, bar 32, final note: figured bass gives a flat, which has thus been added to the vocal part. Analogous to bar 64.

No. VII, bar 77, 5th quaver in bass and continuo: flat added; figured bass and first note of soprano give b natural.

No. II, bar 40, organ: the harmonic progression with the tetrachord b/e flat follows the figured bass but is unusual for the period. If the e flat is changed to e natural then the progression created also seems unusual.

The various parts written by Campra in 8 different clefs, have been transcribed into the now customary notation. All ornaments have been written out except those where the composer has made do with the sign "+"; there are no fixed rules for the interpretation of this sign. In this case the fact that an ornament is to be made is more important than the question which ornament this should be.

Further, the organ part in this edition has been realised entirely in accordance with the figures. This has deliberately been kept as simple as possible. It is known that in Campra's time the flow of the parts was much freer, sometimes even creating independent counterpoint; a good continuo player, using the chords written here, will easily find the right course, whilst the conductor who prefers simple chords will not encounter any difficulty.

Some hints resulting from practical experience:

Perhaps the addition "et de hautbois" to the violins in chorus V also applies to the "Prélude" and both other choruses. Where the compass of the instrument is exceeded the player can either stop or transpose an octave. In the "Prélude" I have introduced a rest for the oboes and bassoons from bar 8, 2nd beat up to and including bar 10,

1st beat and from bar 12, 2nd beat up to bar 16, 2nd beat with an up-beat semiquaver motif in oboe 1 and violin 1. In chorus V.I have had the first two notes of all the motifs consisting of 6 quavers played dotted (bar 90 etc.).

In No. VI, bar 43, Campra's direction "toutes les basses" does not produce a very satisfactory result: the bass part becomes too heavy here. I have had this passage played by a solo cello with organ, and the ritornelli by 4 solo violins and violas.

It should be borne in mind that the form in which Campra wrote this score is only a "framework" which can very well tolerate further instrumental doublings (flutes, cor anglais, etc.), as indeed also appears from the above-mentioned arrangement from his own hand in which the entire baritone part in the choir was replaced by a

bassoon. In the 18th century these matters were apparently just as open-mindedly accepted as the many "open fifths" (e.g. No. VII, bar 79, 1st violin and continuo) which occur in this work.

It only remains for me to express my sincere thanks to my friend and former tutor Harry Mayer for his help in the realisation of the organ part, and to my esteemed colleague Dr. Alfons Annegarn for his assistance and permission to use the copy of the valuable Ballard edition from the library of the "Instituut voor Muziekwetenschap" in Utrecht to edit this publication.

Voerendaal, May 1982

Dr. Hans van Dijk

100 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

Seul.
Lentement.

Qui feminant in lachrimis, Qui fe- minant in la- chri-

BASSE-CONTINUE.

Plus gay.

mis, in exultati- o- ne me- tent, in exultati- o-

BASSE-CONTINUE.

Lentement.

ne me- tent. Qui feminant in lachrimis, Qui fe-

BASSE-CONTINUE.

Plus gay.

minant in la- chrimis, in exultati- o- ne me-

BASSE-CONTINUE.

tent, in exultati- one, in exultati- o- ne me-

BASSE-CONTINUE.

IN CONVERTENDO DOMINUS

PSEAUME CXXV

André Campra
(1660—1744)

edited by Dr. Hans van Dijk

[I] Prélude

Gravement

Hautbois

Bassons

Violons

[Altos]

Basse de violon
et continue
[Vc, Cb.]

Orgue
[+ Vc. solo]

6 6 6 6

5

The first system of musical notation consists of four measures. It features three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The first measure contains a melodic line in the upper treble staff with a '+' sign above the final note, and a bass line in the lower bass staff. The second measure has a whole rest in the upper treble staff and a melodic line in the lower bass staff. The third measure continues the melodic line in the upper treble staff with a '+' sign, and the bass line. The fourth measure concludes the system with a melodic line in the upper treble staff with a '+' sign and a sharp sign, and a melodic line in the lower bass staff.

The second system of musical notation consists of four measures. It features three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The first measure contains a melodic line in the upper treble staff with a '+' sign above the final note, and a bass line in the lower bass staff. The second measure has a whole rest in the upper treble staff and a melodic line in the lower bass staff. The third measure continues the melodic line in the upper treble staff with a '+' sign, and the bass line. The fourth measure concludes the system with a melodic line in the upper treble staff with a '+' sign and a sharp sign, and a melodic line in the lower bass staff.

5

The third system of musical notation consists of four measures. It features three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The first measure contains a melodic line in the upper treble staff with a '+' sign above the final note, and a bass line in the lower bass staff. The second measure has a whole rest in the upper treble staff and a melodic line in the lower bass staff. The third measure continues the melodic line in the upper treble staff with a '+' sign, and the bass line. The fourth measure concludes the system with a melodic line in the upper treble staff with a '+' sign and a sharp sign, and a melodic line in the lower bass staff.

7 6# 6 7 6 6#

9

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All three staves are in the key of B-flat major (two flats). The music features a complex rhythmic pattern with many eighth and sixteenth notes, some with accents. The first measure of the system is marked with a '9' at the beginning of the top staff.

The second system of musical notation consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature remains B-flat major. The music continues with complex rhythmic patterns, including some measures with ties and accents. The system contains four measures in total.

9

The third system of musical notation consists of two staves, a grand staff (treble and bass clef). The key signature is B-flat major. The music features a mix of eighth and sixteenth notes, with some measures containing chords. The first measure of the system is marked with a '9' at the beginning of the top staff.

6 6# 7 6 7 6 4 3# 6 6

13

First system of musical notation, measures 13-16. It consists of three staves: two treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). Measure 13 has a '13' above the first staff. Measures 13-14 have a '+' above the first staff. Measure 15 has a '+' above the first staff and a '[+]' above the second staff. Measure 16 has a '+' above the first staff and a 'b' above the second staff. The notation includes various note values, rests, and accidentals.

Second system of musical notation, measures 13-16. It consists of five staves: two treble clefs, two bass clefs, and one bass clef. The key signature has two flats (B-flat and E-flat). Measure 13 has a '13' above the first staff. Measures 13-14 have a '+' above the first staff. Measure 15 has a '+' above the first staff and a '[+]' above the second staff. Measure 16 has a '+' above the first staff and a 'b' above the second staff. The notation includes various note values, rests, and accidentals.

13

Third system of musical notation, measures 13-16. It consists of two staves: one treble clef and one bass clef. The key signature has two flats (B-flat and E-flat). Measure 13 has a '13' above the first staff. Measures 13-14 have a '+' above the first staff. Measure 15 has a '+' above the first staff and a '[+]' above the second staff. Measure 16 has a '+' above the first staff and a 'b' above the second staff. The notation includes various note values, rests, and accidentals.

[II] Duo

17

Haute contre [Alto]

Taille [Tenore]

In con-ver - ten - do Do - mi-nus ca - pti - vi -

17

20

8 ta - tem Si - on, fa - cti su - mus si - cut con - so - la - ti, fa - cti su - mus

6 6 6 -7_b

24

8 In con-ver-ten-do Do-mi-nus ca-pti-vi-ta-tem Si-on, fa-cti
si-cut con-so-la - ti.

6 6 4 3 6 6 4 6 7

28

8 su - mus si - cut con - so - la - ti, fa - cti su - mus si - cut con - so - la -

6 6 6 4 6_b 6 5 5 6 4 3_b

32

ti. In con-ver-ten-do Do-mi-nus ca-pti-vi-ta-tem Si-

8 In con-ver-ten-do Do-mi-nus cap-ti-vi-ta-tem Si-

[6] 6 6 6 6 4 7

35

on, on, fa-cti su-mus si-cut con-so-la-ti, si-cut con-so-la-

8 on, fa-cti su-mus si-cut con-so-la-ti, si-cut con-so-la-

6# # 6 6 4 3#

39

fa-cti su-mus si-cut con-so-la-ti, si-cut con-so-la-

8 ti.

6 4 6 6 b # 6 b b

43

- ti. In con - ver - ten - do Do - mi - nus cap - ti - vi -

In con - ver - ten - do Do - mi - nus cap - ti - vi - ta - tem Si -

6 4 3 4 4 6 6 6 6 4 6

46

ta - tem Si - on, fa - cti su - mus, fa - cti su - mus si - cut con - so - la - ti,

- on, fa - cti su - mus, fa - cti su - mus si - cut con - so - la - ti.

7 9 4 8 3 6 7 4b 6 6 4 5 3 4 3

50

si - cut con - so - la - ti, con - so - la -

si - cut con - so - la -

6 6 6 6 6 9 7 8 6 7 7 4 3

[III] Chœurs

Vivement

54

[Dessus] Tous [+]

Tunc re - ple - tum est gau - di - o os no - strum,

[Haute contre]

ti.

[Taille]

ti.

[1^{re} Basse]

[2^e de Basse]

[Tous] +

Tunc re - ple - tum est

Tunc re - ple - tum est gau -

Vivement

[+]

Violons [et Hautbois]

[Altos]

Basse de violon et Basson

[+]

[Vc, Fg I]

54

Basse continue

5 4 6 6

[Vc, Cb, Fg II]

57

gau - di - o os no - - - strum: gau - di - o os no - strum, os

[Tous] [T]

Tunc re - ple - tum est gau - di - o os no - strum:

(g) gau - di - o os no - strum: tunc re - ple - tum est

[Tous]

Tunc re - ple - tum est gau - di - o os

- di - o os no - strum, os no - strum: tunc re -

(g)

57

6 7 6

[b]

60

no - strum: tunc re - ple - tum est gau - - di - o os no -

gau - - di - o os no - strum: tunc re - ple - tum est gau -

gau - di - o os no - strum, os no - strum: tunc re -

no - - strum: tunc re -

ple - tum est gau - - di - o os no - strum:

60

63

strum: tunc re - ple - tum est gau - - di - o os no - strum: tunc re - ple - tum est

8 ple - tum est gau - - di - o, re - ple - - tum est

ple - tum est gau - - di - o os no - strum, re - ple - tum est

tunc re - ple - tum est gau -

ple - tum est gau - - di - o os no - strum, re - ple - tum est

tunc re - ple - tum est gau -

63

ple - tum est gau - - di - o os no - strum, re - ple - tum est

tunc re - ple - tum est gau -

6 [b] 6 6 6

66

tunc re - ple - tum est gau - di - o os no - strum:

(a) gau - di - o os no - strum: tunc re - ple - tum est gau - di - o os

gau - di - o os no - strum: tunc re - ple - tum est gau - di - o os no - strum:

gau - di - o os no - strum: et lin - gua

di - o os no - strum: et lin - gua

66

4 3q

70

tunc re - ple - tum est gau - di - o os

no - - - strum: os no - strum: et lin - gua

no - stra e - xul - ta - ti - o - ne.

no - stra e - xul - ta - ti - o - - - ne.

70

73

no - - - - - strum: tunc re - ple - tum est gau - di-o os

no - stra e - xul - ta - ti - o - - - - - ne.

tunc re - ple - tum est gau - di - o os

tunc re - ple - tum est gau -

[HB: {}]

73

76

no - strum: tunc re - ple - tum est

Et lin - gua no - stra e - xul - ta - ti - o - ne,

no - strum: os no - strum: et lin - gua no - stra e - xul - ta - ti - o -

et lin - gua no - stra e - xul - ta - ti - o -

di - o os no - strum:

no - strum: et lin - gua no - stra e - xul - ta - ti - o -

76

no - strum: et lin - gua no - stra e - xul - ta - ti - o -

79

gau - di - o os no - strum: et lin - gua

et lin - gua no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti -

ne. Tunc re - ple - tum est gau - di - o os no - strum: et lin - gua

et lin - gua no - stra e - xul - ta - ti - o - ne.

et lin - gua no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti -

ne. Tunc re - ple - tum est gau - di - o os no - strum: et lin - gua

et lin - gua no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti -

79

et lin - gua no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti -

ne. Tunc re - ple - tum est gau - di - o os no - strum: et lin - gua

et lin - gua no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti -

82

no - stra, et lin - gua no - stra e - xul - ta - ti - o - ne. Tunc re - ple - tum est

o - - - ne, tunc re - ple - tum est gau - - di - o os no - strum:

8 - di - o os no - strum:

gau - - di - o os no - strum: et lin - gua

Tunc re - ple - tum est gau -

82

6 7 6 6 6

85

gau - di - o os no - strum, re - ple - tum est gau - di - o os

gau - di - o os no - strum, os no - strum: et lin - gua no - stra e - xul - ta - ti - o -

et lin - gua no - stra e - xul - ta - ti - o -

no - stra e - xul - ta - ti - o - ne. Tunc re -

di - o os no - strum:

di - o os no - strum: et lin - gua no - stra e - xul - ta - ti - o -

85

di - o os no - strum:

4 3

88

no - strum et lin - gua no - stra e - xul - ta - ti - o - ne.

o - ne. Tunc re - ple - tum est gau -

- ne, et lin - gua no - stra e - xul - ta - ti - o - ne.

ple - tum est gau - di - o os no - - strum: tunc re -

et lin - gua no - stra e - xul - ta - ti - o - - ne.

88

4 3 b 4

91

di-o os no-strum, tunc re-ple-tum est gau-

Tunc re-ple-tum est gau-di-o, re-

ple-tum est gau-di-o os no-strum:

Tunc re-ple-tum est gau-

di-o os no-strum, tunc re-ple-tum est gau-

Tunc re-ple-tum est gau-di-o, re-

ple-tum est gau-di-o os no-strum:

Tunc re-ple-tum est gau-

91

6 6 7 6 6 6

94

Tunc re - ple - tum est gau - di - o os no - strum:

di - o os no - strum, tunc re - ple - tum est gau -

ple - tum est gau - di - o os no - strum: et lin - gua

et lin - gua no - stra e - xul - ta - ti - o - ne.

- di - o os no - strum et lin - gua

97

tunc re - ple - tum est gau - di - o os no -

di - o os no - - strum, os no - - strum:

no - stra e - xul - ta - ti - o - ne, et lin - gua no - stra e - xul -

no - stra e - xul - ta - ti - o - - ne, tunc re - ple - tum est gau - di - o os

tunc re - ple - tum est gau - di - o os no -

di - o os no - - strum, os no - - strum:

no - stra e - xul - ta - ti - o - ne, et lin - gua no - stra e - xul -

no - stra e - xul - ta - ti - o - - ne, tunc re - ple - tum est gau - di - o os

97

tunc re - ple - tum est gau - di - o os no -

di - o os no - - strum, os no - - strum:

no - stra e - xul - ta - ti - o - ne, et lin - gua no - stra e - xul -

no - stra e - xul - ta - ti - o - - ne, tunc re - ple - tum est gau - di - o os

A musical score for the song 'The Rose Tree'. It features five staves: two treble clefs (soprano and alto) and three bass clefs (tenor, left bass, and right bass). The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staves, aligned with the melody. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The lyrics are: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'.

100

Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of two staves, Treble and Bass. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature has one sharp (F#). The tempo is marked 'Allegretto'.

The score is divided into three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the end of the melody and accompaniment, with a final chord in the Treble staff.

103

no - stra e - xul - ta - ti - o - ne, e - xul - ta - ti - o - ne.

no - strum: tunc re - ple - tum est gau - di - o os no - strum.

ple - tum est gau - di - o, et lin - gua no - stra e - xul - ta - ti - o - ne.

tunc re - ple - tum est gau - di - o os no - strum, os no - strum.

ta - ti - o - ne.

103

65

[IV]

Gravement et piqué

Violons

[Altos]

Basse continue
[+ Vc,Cb.]

This block contains the musical notation for measures 7 through 12 of a piece. The score is written for Violons I and II, [Altos], and Basse continue (with Violoncello and Contrabasso). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo/mood is 'Gravement et piqué'. The notation includes various note values, rests, and articulation marks such as '+' and '6' (fingerings). The Basse continue part features a prominent sixteenth-note pattern in the bass line.

13

6 6# 6 6# 6

20

6 1.)

1.) Uitvoering als in maat 9

27

Recit. de Taille, ou de Bas-Dessus

8 Tunc di - cent in - ter gen - tes: ma - gni - fi -

[Vc. solo] 6 6 6

32

8 ca - vit do - mi - nus fa - ce - re cum e - is. Ma - gni - fi -

6 6 6 4 3 6

38

8 ca - vit, ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e -

6 6# 6 6 4 # 6 6# 4 3#

44

is. Ma - gni - fi - ca - vit, ma - gni - fi - ca - vit do - mi - nus

50

fa - ce - re cum e - is. Tunc di - cent in - ter gen - tes:

56

ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e - is,

62

ma - gni - fi - ca - vit do - mi - nus fa - ce - re cum e -

[V] Chœurs

67

[1r. Dessus]

Ma - gni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: ma - gni - fi - ca - vit do - mi -

[2 de Dessus]

Ma - gni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: ma - gni - fi - ca - vit do - mi -

[Haute contre]

Ma - gni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: ma - gni - fi - ca - vit do - mi -

[Solo] [Taille]

is.

[Tous]

Mag - ni - fi - ca - vit do - mi -

[1r. Basse]

Mag - ni - fi - ca - vit do - mi -

[2 de Basse]

Mag - ni - fi - ca - vit do - mi -

Premier Dessus de Violon et de Hautbois

Second Dessus de Violon et de Hautbois

[Altos]

[Violoncello]

Petit Choeur

Basse de Violon et Continue
[Vc, Cb, Fag.]

Tous

6
5b

73

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

nus, fa - ce - re no - bis - cum: mag-ni - fi - ca - vit do - mi - nus fa - ce - re no - bis - cum: mag-ni - fi -

8 nus, fa - ce - re no - bis - cum: mag - ni - fi -

nus, fa - ce - re no - bis - cum: mag - ni - fi -

nus, fa - ce - re no - bis - cum: mag - ni - fi -

73

Petit Choeur

Tous

A musical score for the song "The Rose Tree". The score is written for five staves, each with a different clef and key signature. The first two staves are in treble clef with a key signature of one flat (B-flat). The third and fourth staves are in alto clef with a key signature of one flat (B-flat). The fifth staff is in bass clef with a key signature of one flat (B-flat). The time signature is 3/4. The music is written in a simple, folk-like style with eighth and quarter notes. The score is divided into measures by vertical bar lines. The first measure of each staff contains a treble clef, a key signature of one flat, and a 3/4 time signature. The music is written in a simple, folk-like style with eighth and quarter notes. The score is divided into measures by vertical bar lines. The first measure of each staff contains a treble clef, a key signature of one flat, and a 3/4 time signature.

[illegible]

87

Gay

cum: Fa - cti su - mus lac - tan - - - tes, lac - tan - - - tes, lac -
 cum: Fa - cti su - mus lac - tan - - - tes, lac - tan - - - tes, lac -
 cum: Fa - cti su - mus lac - tan - tes, fa - cti su - mus lac - tan - tes, lac -
 cum: Fa - cti su - mus lac - tan - tes, lac - tan - tes, fac - ti su - mus lac -
 cum: Fa - cti su - mus lac - tan - tes, fac - ti su - mus lac - tan - tes, lac -

Gay

cum: Fa - cti su - mus lac - tan - - - tes, lac - tan - - - tes, lac -
 cum: Fa - cti su - mus lac - tan - - - tes, lac - tan - - - tes, lac -
 cum: Fa - cti su - mus lac - tan - tes, fa - cti su - mus lac - tan - tes, lac -
 cum: Fa - cti su - mus lac - tan - tes, lac - tan - tes, fac - ti su - mus lac -
 cum: Fa - cti su - mus lac - tan - tes, fac - ti su - mus lac - tan - tes, lac -

87

cum: Fa - cti su - mus lac - tan - - - tes, lac - tan - - - tes, lac -
 cum: Fa - cti su - mus lac - tan - - - tes, lac - tan - - - tes, lac -
 cum: Fa - cti su - mus lac - tan - tes, fa - cti su - mus lac - tan - tes, lac -
 cum: Fa - cti su - mus lac - tan - tes, lac - tan - tes, fac - ti su - mus lac -
 cum: Fa - cti su - mus lac - tan - tes, fac - ti su - mus lac - tan - tes, lac -

94

tan - tes.

tan - tes.

tan - tes.

tan - tes.

tan - tes.

tan - tes.

Detailed description: This system contains five staves of music for voices. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first two measures of each staff contain the lyrics 'tan' and 'tes.' respectively. The first measure of each staff has a half note with a '+' sign above it. The subsequent measures (3-10) contain whole rests, indicated by a horizontal line with a dot below it.

Detailed description: This system continues the five-voice setting. Measures 101-107 show more active musical notation. The first two staves (soprano and alto) have lyrics 'tan' and 'tes.' in the first measure. The music consists of half notes and quarter notes, with '+' signs appearing above certain notes in measures 101, 102, 104, 105, and 107. The bottom three staves (tenor 1, tenor 2, and bass) also contain half and quarter notes.

94

4 3 6 6♯ 6 6♯

Detailed description: This system shows the piano accompaniment for measures 94-100. It consists of two staves: a treble staff and a bass staff, both with a key signature of two flats. The music is primarily composed of chords and single notes. Below the staves, there are markings: '4 3' under the first measure, '6 6♯' under the third and fourth measures, and '6 6♯' under the sixth and seventh measures.

102

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes

Fac-ti su-mus lac-tan-

102

Petit Choeur

6 6

4 3#

110

tes, lae - tan - tes, lae - tan - tes, lae - tan -

tes, lae - tan - -tes, lae - tan - tes, lae - tan -

tes, lae - tan - -tes, lae - tan - tes, fac - ti su - mus lae - tan - tes, lae -

8 Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Hautbois [I seul]

Hautbois [II seul]

110

6
Petit Choeur

Tous 6 6 4 3[6]

118

The musical score consists of six staves. The first four staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat. The sixth staff is a basso continuo part with a bass clef and a key signature of one flat. The lyrics are written below the staves, aligned with the notes.

- tes, lae - tan -
 tes, fac - ti su - mus lae - tan -
 - tes, lae - tan -
 tan - tes, lae - tan -
 tes, fac - ti su - mus lae - tan - tes,
 fac - ti su - mus lae -
 Fac - ti su - mus lae - tan - tes, lae - tan -
 - tes, lae -
 Fac - ti su - mus lae - tan - tes, lae - tan - tes,
 fac - ti
 Fac - ti su - mus lae - tan - tes, fac - ti su - mus lae -

Musical score for "Tous" by Maurice Strakosky. The score is for a 5-part setting in B-flat major, 4/4 time. It features five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Pedal). The vocal parts enter in the second measure with the word "Tous". The piano accompaniment consists of chords in the right hand and single notes in the left hand and pedal. The score is divided into measures by vertical bar lines.

[illegible]

tan - tes, lae - tan - tes.

6 4 3

6 6

140

tes. tes. tes. tes. tes. tes.

Musical notation system with five staves, featuring various notes, rests, and accidentals.

140

6 6 6 q 6 6 6 q 6 b 4 3q

147

Fac-ti su-mus lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes, lac-tan-tes.

Fac-ti su-mus lac-tan-tes, lac-tan-tes, lac-tan-tes, lac-tan-tes.

Hautbois [I seul]

Hautbois [II seul]

[Orgue tacet]

147

Bassons

6 6 6 4 3

155

This block contains the musical score for measures 155 through 160. It features six staves: four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and two piano staves. The key signature has two flats (B-flat and E-flat). The lyrics are: "Lae - tan - - - tes, lae - tan - - - tes." for the first two staves, and "Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes." for the next two. The piano accompaniment includes chords and melodic lines in both hands.

Lae - tan - - - tes, lae - tan - - - tes.

Lae - tan - - - tes, lae - tan - - - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - - - tes, lae - tan - tes.

Fac - ti su - mus lae - tan - tes, lae - tan - tes, lae - tan - tes.

Lae - tan - - - tes, lae - tan - tes.

This block contains the musical score for measures 155 through 160 for woodwinds and piano. It includes staves for "Tous" (all woodwinds), "Hautbois [I seul]" (Flute I), and "Hautbois [II seul]" (Flute II). The piano accompaniment continues from the previous block. The woodwinds play melodic lines, with the flutes having solo parts in measures 158 and 159.

Tous

Tous

Hautbois [I seul]

Hautbois [II seul]

155

This block contains the musical score for measures 155 through 160 for the piano. It features two staves (treble and bass clef). The piano accompaniment includes chords and melodic lines. The lyrics "Tous" and "[Petit Choeur]" are indicated at the bottom.

Tous

6

6

[Petit Choeur]

163

A system of seven empty musical staves, each with a treble or bass clef and a key signature of one flat (B-flat). The staves are arranged in two rows: four staves on top and three on the bottom. Each staff contains a whole rest in the first measure, indicating a rehearsal mark.

A musical score for rehearsal mark 163, featuring vocal and piano parts. The system consists of seven staves. The top four staves are vocal staves (treble clef) with lyrics "Tous" written above them. The bottom three staves are piano staves (bass clef). The music is in a key signature of one flat (B-flat). The vocal parts enter in the fifth measure with the word "Tous". The piano part provides accompaniment throughout the system.

163

A piano accompaniment for rehearsal mark 163, consisting of two staves (treble and bass clef). The music is in a key signature of one flat (B-flat). The piano part features chords and arpeggiated figures, with a fermata over the final chord in the fifth measure.

[Tous] 6 6 6 6

This section contains two systems of empty musical staves. The first system has five staves: four treble clefs and one bass clef, all in B-flat major. The second system has two staves, both in bass clef and B-flat major. Each staff has a key signature of two flats and a common time signature.

This section contains two systems of musical notation. The first system has five staves: four treble clefs and one bass clef, all in B-flat major. The second system has two staves, both in bass clef and B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals. The first system includes a key signature of two flats and a common time signature.

This section contains a single system of musical notation for a piano part. It consists of two staves, both in bass clef and B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff includes a key signature of two flats and a common time signature.

177

The musical score consists of six staves, each representing a different voice part. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below each staff, aligned with the notes. The melody features various rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are also some decorative elements like slurs and ties.

Fac - ti su - mus lae - tan - tes, lac - tan - tes, lac - tan - tes.

Fac - ti su - mus lae - tan - tes, lac - tan - tes, lac - tan - tes.

Fac - ti su - mus lae - tan - tes, fac - ti su - mus lae - tan - tes, lac - tan - tes.

Fac - ti su - mus lae - tan - tes, lac - tan - tes, lac - tan - tes, lac - tan - tes.

Fac - ti su - mus lae - tan - tes, lac - tan - tes, fac - ti su - mus, lac - tan - tes.

Fac - ti su - mus lae - tan - tes, fac - ti su - mus lae - tan - tes, lac - tan - tes.

A musical score for the song 'The Rose Tree'. It features five staves: two treble clefs at the top and three bass clefs below. The key signature is one flat (B-flat). The melody is written in the top two staves, with the first staff having a treble clef and the second staff having a bass clef. The accompaniment is written in the bottom three staves, all with bass clefs. The music consists of a series of eighth and sixteenth notes, with some rests and a final measure containing a whole note. The score is presented in a clean, black-and-white format.

177.

Musical score for measures 177-180. The key signature has one flat (B-flat). Measure 177 contains two staves: the upper staff has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5; the lower staff has eighth notes G3, A3, Bb3, C4, D4, E4, F4, G4. Measures 178-180 continue the melody in the upper staff and provide a bass line in the lower staff. Fingerings are indicated by numbers 1-5 below the notes.

[VI].

Gravement

Violons

[Altos]

Basse continue
[+Vc,Cb.]

6#

6

6#

#6

7 6

7

6# 6 6# #6 7 6

6 5b b 7b # 7 6 # 6 4# 7 6 b 4 3#

14

Recit. [1r. Basse]

Con-ver-te do-mi-ne, cap-ti-vi-ta-tem no-stram: con-ver-te, con-

*Doux**Doux**Doux**Doux*

14

Doux 6 6# 6 6# 6

20

[1r. Dessus]

Con-ver-te Do-mi-ne
ver-te Do-mi-ne, cap-ti-vi-ta-tem no-stram:

20

6 6 6 6 6 6

26

cap - ti - vi - ta - tem no - stram: con-ver - te, con - ver - te Do - mi - ne, con - ver -

6 6 6

32

te, con - ver - te Do - mi - ne, cap - ti - vi - ta - tem

6 4 6 5b

38 Vivement

no - -stram, ca - pi - vi - ta - tem no - -stram.

[Basse] Si - cut tor -

Toutes les Basses

38

4 3 6 6# 6 4 3#

[VII] Duo

45

Si - cut

rens in au -

b # 6 6# # 6 4 3#

51

tor - - - - -rens in au - - - - -stro.

-stro, si - cut tor - - - - -rens in au - - - - -stro.

[Violons]

Fort[e]

[Altos]

51

58

58

[illegible]

A musical score for the song "The Rose Tree". The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music is in common time. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is written in a simple, folk-like style.

64

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece consists of six measures. The first measure has a treble note (G4) and a bass note (F4). The second measure has a treble note (A4) and a bass note (G4). The third measure has a treble note (B4) and a bass note (A4). The fourth measure has a treble note (C5) and a bass note (B4). The fifth measure has a treble note (D5) and a bass note (C5). The sixth measure has a treble note (E5) and a bass note (D5). The bass line features a series of sixteenth notes in the first measure, followed by a series of eighth notes in the second measure, and a series of sixteenth notes in the third measure. The piece ends with a double bar line.

70

Si - cut tor - - - rens in au -

70

Musical score for 'The Rose Tree' (Measures 70-75). The score is in 2/4 time, key of B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of quarter and eighth notes, with some measures containing rests. The bass line features a continuous eighth-note pattern, often with a '6' (finger 6) indicated below. Measure 70 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by a quarter rest. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a continuous eighth-note pattern. Measure 71 shows a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line continues with the eighth-note pattern. Measure 72 shows a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line continues with the eighth-note pattern. Measure 73 shows a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line continues with the eighth-note pattern. Measure 74 shows a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line continues with the eighth-note pattern. Measure 75 shows a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line continues with the eighth-note pattern.

76

rens in au - stro in au - - stro.

- stro.

This system contains measures 76 through 81. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a continuous eighth-note bass line in the left hand and chords in the right hand. Measure 81 ends with a repeat sign.

This system shows the piano accompaniment for measures 76 through 81. The right hand plays chords and moving lines, while the left hand continues the eighth-note bass line. Measure 81 ends with a repeat sign.

This system shows the piano accompaniment for measures 76 through 81. The right hand plays chords and moving lines, while the left hand continues the eighth-note bass line. Measure 81 ends with a repeat sign.

82

Si - cut

Si - cut tor -

This system contains measures 82 through 87. The vocal line begins with the lyrics "Si - cut" in measure 82 and "Si - cut tor -" in measure 87. The piano accompaniment features a more active right hand with eighth-note patterns. Measure 87 ends with a repeat sign.

This system shows the piano accompaniment for measures 82 through 87. The right hand plays eighth-note patterns and chords, while the left hand continues the eighth-note bass line. Measure 87 ends with a repeat sign.

This system shows the piano accompaniment for measures 82 through 87. The right hand plays eighth-note patterns and chords, while the left hand continues the eighth-note bass line. Measure 87 ends with a repeat sign.

88

tor - - - - - rens in au - - - - - - stro.

rens in au - - - - - - stro.

88

94

Si - cut tor - - - - - rens in au - stro, in au - - - - - - stro.

Si - cut tor - - - - - rens in au - - - - - - stro.

Doux

94

[VIII Récit]

Lentement Seul

[Taille]

Qui se - mi - nant in la - chri - mis. qui se -

Basse continue

[Vc. solo]

5 6 7 7^b 6 7 6

4 Plus gay

- - mi - nant in la - chri - mis, in e - xul - ta - ti - o -

6 6 6 6 6[♯] 6 6[♯] 6 6[♯] 6 6[♯] 6

7

- - ne me - tent, in e - xul - ta - ti - o -

6 4 3[♯] 6 6^b 6[♯]

10 Lentement

- ne me - - tent. Qui se - mi - nant in la - chri - mis, qui se -

6 4 3 6 ^b 6 7 6

14 **Plus gay**

mi-nant in la - chri-mis, in e-xul-ta-ti-o - - ne me -

6 6 #6 6 6 6b b 6 4 3#

18

tent, in e-xul-ta-ti-o-ne, in e-xul-ta-ti-o - - ne me -

6 6 # 6 6b 6 b 4 3#

[IX] Trio

22 [Haute contre]

[Taille]

8 tent.

[Basse]

E - un - tes i - bant et fle - - - bant, mit - ten - tes, mit - ten -

22

[Vc. solo]

6 b #6 6

29

tes se - mi - na su - a. Mit - ten - E - un - tes i - bant et fle -

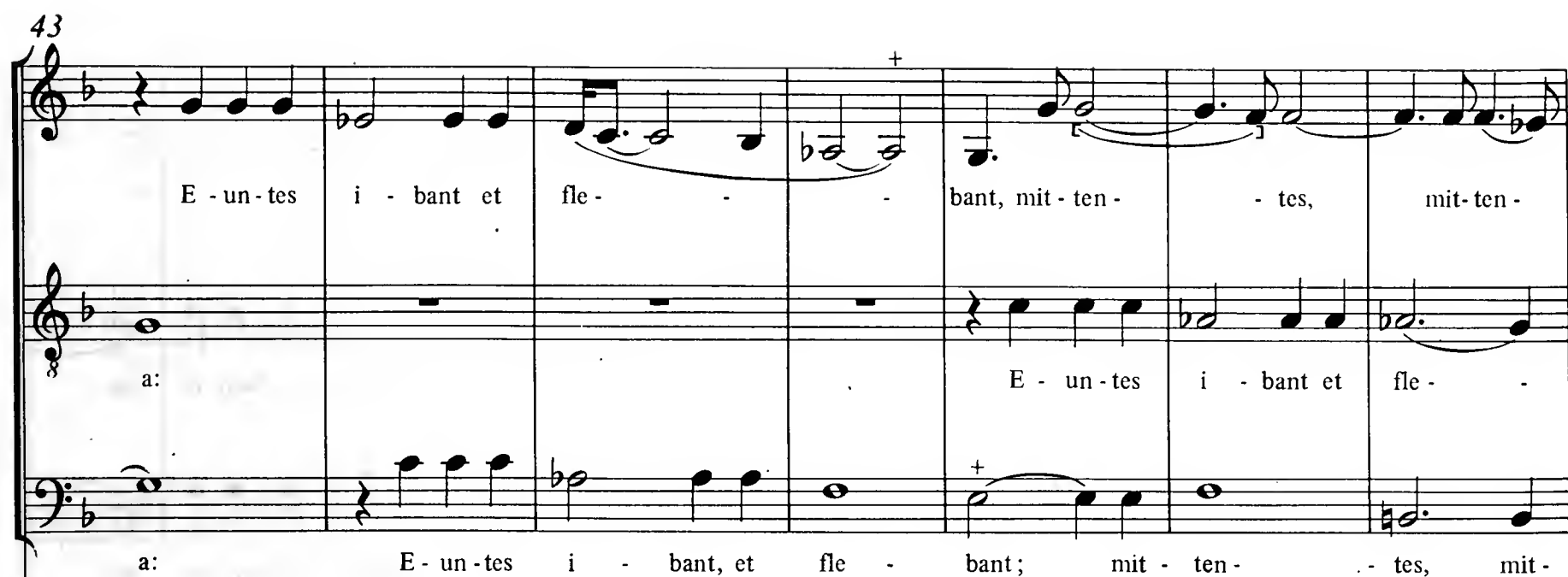
29

36

bant, mit - ten - tes se - mi - na su - tes, mit - ten - tes se - mi - na. mit - ten - tes se - mi - na su -

36

43

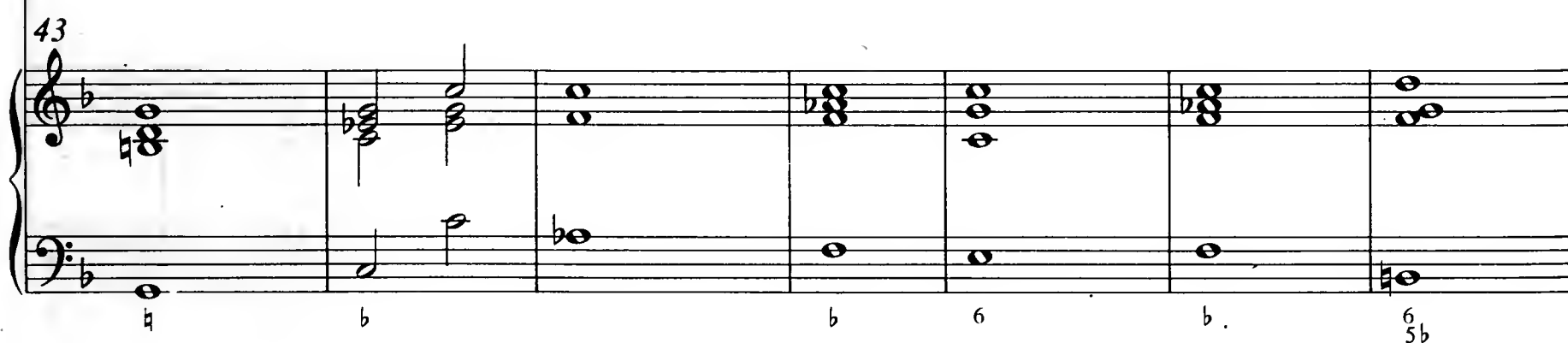


E - un - tes i - bant et fle - bant, mit - ten - tes, mit - ten -

a: E - un - tes i - bant et fle -

a: E - un - tes i - bant, et fle - bant; mit - ten - tes, mit -

43



b b b 6 b 6b

50

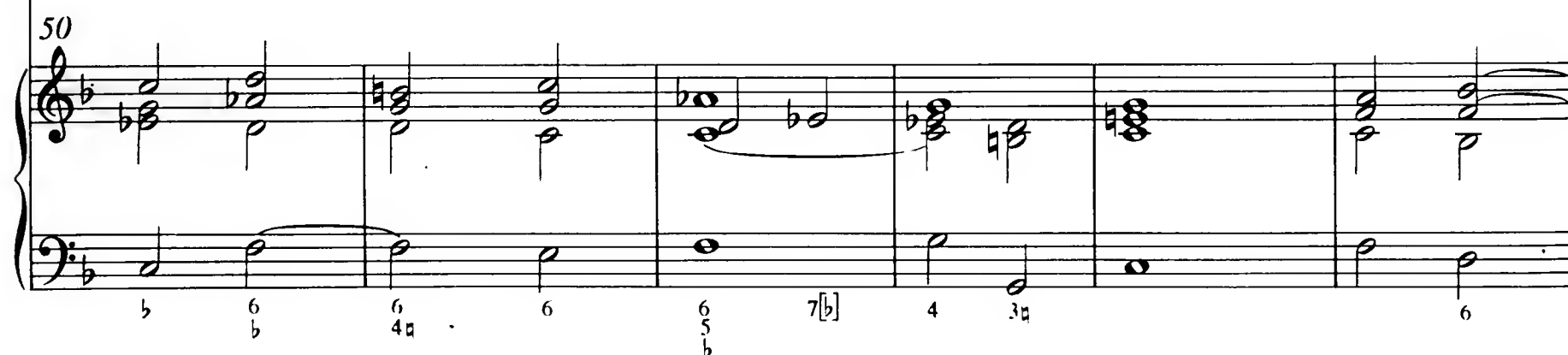


tes se - - mi - na su - a, mit - ten -

bant mit - ten - tes se - mi - na su - a, mit - ten - tes se -

ten - tes se - mi - na su - - a, mit - ten - tes

50



b 6b 6 4a 6 6 5b 7[b] 4 3a 6

56

tes se - - mi - na su - a.

mi - na se - mi - na su - a, e - un-tes i - bant, et fle -

se - - mi - na, se - mi - na su - a, e - un-tes i - bant et fle -

56

9 7 8 6 6 4 6 7 5 6 4 3 [6b] 6

63

E - un-tes i - bant, et fle - - bant, mit-ten - tes se - - ni - na

- bant, i - bant et fle - - bant, mit - ten - tes se - mi - na su -

- bant, mit - ten - - tes se - mi - na

63

b 6 b 6 5 6 4# 7 6 3 6 4 3

70

su - a, mit - ten - tes, mit - ten - tes se - mi - a, mit - ten - tes se - mi - na, mit - ten - tes se - mi -

70

4 3# 6 6 b # 6 b

77

na, se - mi - na su - a, mit - ten - tes se - mi - na su - mi - na su - a, mit - ten - tes se - mi - na su -

77

6 4# 6 6 4 3# 5 6 6 4 6 4 3

[X] Choeurs

Vivement

84

[Dessus]

[Haute contre]

a.

[Taille]

8

a.

[1r. Basse]

a.

[2 de Basse]

Vivement

Violons [Hautbois]

[Altos]

[Violoncello]

Tous

[Bassons]

[CB]

84

87

This block contains the first system of a musical score, measures 87 through 89. It consists of five staves: three treble clefs and two bass clefs. All staves are empty, with only a whole rest on each staff line, indicating a full rest for all parts in these measures.

This block contains the second system of a musical score, measures 90 through 92. It consists of five staves: three treble clefs and two bass clefs. The music is in 3/4 time and features a variety of note values including eighth, quarter, and half notes, as well as rests. Some notes are marked with a '+' sign, likely indicating an accent. The melody is primarily in the upper staves, while the lower staves provide harmonic support.

87

This block contains the third system of a musical score, measures 93 through 95. It consists of two staves: a treble clef and a bass clef. The music continues with similar notation to the previous system, including eighth and quarter notes. Fingering numbers (3, 4, 5, 6) are written below the bass staff notes to indicate fingerings for the left hand.

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne, e - xul - ta - ti - o -

Ve - ni -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o -

93

ne: Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne: Ve - ni - en - tes au - tem

ne: Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne, cum e - xul -

Ve - ni - en - tes au - tem ve - ni - ent, ve - ni - en - tes au - tem ve - ni - ent cum

ne: Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o -

93

6 6

96

o - - - - ne: ^(b) Ve - ni-en-tes au-tem ve - ni-ent cum e - xul - ta - ti -

ve - ni-ent cum e - xul - ta - ti - o - ne: Ve - ni-en-tes au- - tem ve - ni-

ta - - ti - o - ne: Ve - ni-en-tes au-tem ve - ni-ent cum e - - xul - ta - ti - o -

e - xul - ta - ti - o - - ne: Por-tan - tes, por - tan - tes ma - ni - pu-los su -

- ne: Por-tan - tes, por - tan - tes ma - ni - pu-los su -

^(b)

96

4 3#

99

o - ne:
ent,
ne:
os.
os.

Seul
Ve - ni - en - tes au - tem

Detailed description: This system contains measures 99, 100, and 101. It features five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a basso continuo line. The key signature has two flats (B-flat and E-flat). Measure 99: Soprano has a half note G4, Alto has a half note G4, Tenor has a half note G4, Bass has a half note G3. Measure 100: All vocal parts have a whole rest. Measure 101: Soprano has a half note G4, Alto has a half note G4, Tenor has a half note G4, Bass has a half note G3. The basso continuo line has a half note G3 in measure 99, a whole rest in measure 100, and a half note G3 in measure 101.

Seul
[Violons] Seul

Detailed description: This system contains measures 102, 103, and 104. It features five staves. The first two staves are vocal parts (Soprano, Alto) with lyrics. The third staff is a Tenor part. The fourth and fifth staves are string parts (Violins I, Violins II). The key signature has two flats. Measure 102: Soprano has a half note G4, Alto has a half note G4, Tenor has a half note G4, Violins I and II have a half note G4. Measure 103: Soprano has a half note G4, Alto has a half note G4, Tenor has a half note G4, Violins I and II have a half note G4. Measure 104: Soprano has a half note G4, Alto has a half note G4, Tenor has a half note G4, Violins I and II have a half note G4.

99

Detailed description: This system contains measures 105, 106, and 107. It features two staves (Soprano and Bass). The key signature has two flats. Measure 105: Soprano has a half note G4, Bass has a half note G3. Measure 106: Soprano has a half note G4, Bass has a half note G3. Measure 107: Soprano has a half note G4, Bass has a half note G3.

102

ve - ni-ent cum e-xul-ta-ti - o - ne: Por-tan-tes, por-tan-tes ma-ni-pu-los

Tous
Doux
[Tous]
[p]
[p]
Tous
[p]

102

6 4 3 4 3# 6 6 6

106

su - os, por - tan - tes, por - tan - tes ma - ni - pu - los su -

Seul
 [Violons] Seul

106

109

- Ve - ni-en - tes au - tem ve - ni-ent cum e - xul - ta - ti -

Por - tan - tes, por - tan - tes ma - ni - pu - los

Por - tan - tes, por - tan - tes ma - ni - pu - los

Tous

os, por - tan - tes ma - ni - pu - los su - - os. Ve - ni - en - tes, ve - ni - en - tes au - tem

Ve - ni - en - tes au - tem

Tous

Doux
[Tous]
[p]

[p]

[p]

6 6 6 6

112

o - ne, cum e - xul - ta - ti - o - ne, cum e - xul - ta - ti - o - ne: Por -

su - os. Ve - ni - en - tes au - tem

su - os, ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:

ve - ni - ent, ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes

ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes,

112

115

tan-tes, por-tan-tes ma-ni-pu-los su-os. Ve-ni-en-tes au-tem ve-ni-ent cum

ve-ni-ent cum e-xul-ta-ti-o-ne: por-tan-tes ma-ni-pu-los su-

Ve-ni-en-tes au-tem ve-ni-ent,

por-tan-tes ma-ni-pu-los su-os, por-tan-tes, por-

por-tan-tes ma-ni-pu-los su-os, ve-ni-en-tes au-tem

por-tan-tes ma-ni-pu-los su-os, ve-ni-en-tes au-tem

por-tan-tes ma-ni-pu-los su-os, ve-ni-en-tes au-tem

118

e - xul - ta - ti - o - ne: ve - ni - en - tes au - tem ve - ni - ent,

os, ma - ni - pu - los su - os, ma - ni - pu - los su - os, por - tan - tes,

por - tan - tes ma - ni - pu - los su - os, ve - ni -

tan - tes, por - tan - tes, por - tan - tes ma - ni - pu - los su - os, por - tan - tes, por -

ve - ni - ent cum e - xul - ta - ti - o - ne, por - tan - tes,

ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti - o - ne:

por - tan - tes ma - ni - pu - los su - os.

en - tes au - tem ve - - ni - ent cum e - xul - ta - ti - o - ne:

tan - tes, por - tan - tes, por - tan - tes ma - ni - pu - los su - - os.

por - tan - tes, por - tan - tes ma - ni - pu - los su - - os.

124

[Soli]

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti -

Ve - ni - en - tes au - tem ve - ni - ent cum e - xul - ta - ti -

+

+

+

124

Petit Choeur

6

6

127

o - ne, ve - ni - en - tes au - tem ve - ni -
 o - ne: ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los su -
 o - ne, por - tan - tes, por - tan - tes, ma - ni - pu - los su -
 Ve - ni -

o - ne, ve - ni - en - tes au - tem ve - ni -
 o - ne: ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los su -
 o - ne, por - tan - tes, por - tan - tes, ma - ni - pu - los su -
 Ve - ni -

o - ne, ve - ni - en - tes au - tem ve - ni -
 o - ne: ve - ni - en - tes au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los su -
 o - ne, por - tan - tes, por - tan - tes, ma - ni - pu - los su -
 Ve - ni -

130

[à2] [Tous] +

Ve - ni - en - tes au - tem ve - - ni -

[Tous]

os, por - tan - tes ma - ni - pu - los su - - os. Por -

8

Ve - ni - en - tes au - tem ve - - ni - ent, ve - ni - en - tes au - tem

(q)

en - tes, ve - ni - en - tes au - tem ve - ni - ent au - tem ve - ni - ent, por - tan - tes ma - ni - pu - los

Por - tan - tes, por - tan - tes ma - ni - pu - los su - - os. Ve - ni - en - tes au - tem

+ (q)

[Tous]

130

6 6 6 6 6

133

ent cum e - xul - ta - ti - o - ne, cum e - xul - ta - ti - o - - - ne:

tan - tes, por - tan - tes, ve - ni - en - tes au - tem

8 ve - ni - ent cum e - xul - ta - ti - o - - - - - ne:

su - os. Por -

ve - ni - ent cum e - xul - ta - ti - o - - - - - ne: por - tan - tes,

133

6_b 4₃ 6 6₅ 3 4 3 6

136

por - tan - tes, ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los, su - os.

ve - ni - ent cum e - xul - ta - ti - o - ne: por - tan - tes ma - ni - pu - los su - os.

por - tan - tes ma - ni - pu - los su - os, por - tan - tes, por - tan - tes ma - ni - pu - los su - os.

tan - tes, por - tan - tes ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los su - os.

por - tan - tes ma - ni - pu - los su - os, por - tan - tes ma - ni - pu - los su - os.

6 4 3 6 4 3

136

6 4 3 6 4 3

PSEAUME 125

- I Prélude
- II In convertendo Dominus captivitatem Sion, facti sumus sicut consolati.
- III Tunc repletum est gaudio os nostrum: et lingua nostra exultatione.
- IV Tunc dicent inter gentes: Magnificavit Dominus facere cum eis.
- V Magnificavit Dominus facere nobiscum: Facti sumus laetantes.
- VI Converte Domine, captivitatem nostram.
- VII Sicut torrens in austro.
- VIII Qui seminant in lachrimis, in exultatione metent.
- IX Euntes ibant et flebant, mittentes semina sua.
- X Venientes autem venient cum exultatione: portantes manipulos suos.

- I Prélude
- II Als de Heere de gevangenen Zions wederbracht, waren wij gelijk degenen die dromen.
- III Toen werd onze mond vervuld met lachen, en onze tong met gejuich.
- IV Toen zeide men onder de heidenen: de Heere heeft grote dingen aan dezen gedaan.
- V De Heere heeft grote dingen bij ons gedaan; dies zijn wij verblijd.
- VI O Heere, wend onze gevangenis.
- VII Gelijk waterstromen in het zuiden.
- VIII Die met tranen zaaien, zullen met gejuich maaien.
- IX Die het zaad draagt, dat men zaaien zal, gaat al gaande en wenende.
- X Maar voorzeker zal hij met gejuich wederkomen, dragende zijne schoven.

- I Prélude
- II When the Lord turned again the captivity of Sion: then were we like unto them that dream.
- III Then was our mouth filled with laughter: and our tongue with joy.
- IV Then said they among the heathen: the Lord hath done great things for them.
- V Yea, the Lord hath done great things for us already: whereof we rejoice.
- VI Turn our captivity, O Lord:
- VII As the rivers in the south.
- VIII They that sow in tears: shall reap in joy.
- IX He that now goeth on his way weeping, and beareth forth good seed:
- X Shall doubtless come again with joy, and bring his sheaves with him.

